



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

DRAWING AND PAINTING IN CONNECTION WITH NATURE-STUDY.

IN regard to this, we come abruptly upon the necessity of the art materials being at hand. Pencils, paper, paints, brushes, and a can for water should be kept in the desk, to be used by the child at the moment he is ready to make his drawn or painted record in nature-study. It is of the greatest importance that the child should not be in awe of these materials, but regard their presence as he would that of pen and ink.

He should make his pictorial record in the same free way in which he makes his written record. There should be no loss of interest through postponing the drawing until a special teacher comes to direct it. While guidance is desirable, there should be no waiting, as if it were impossible for the pupil to do it without direction.

Through the drawing or painting there is produced the visible token of the child's attention and observation. Facts of color, shape, and proportion which the child could not manage in a written or oral description are thus grouped in this universal language. In the constructive work there is no delay in the work of the individual because others in the class are not at the same point, and it seems unwise to have any delay in the child's making of the painted record because others are still engaged in observing, or writing upon, the subject.

The importance of the habit of making these pictorial records can hardly be overemphasized. Drawing and painting should be taken as a matter of course; and written records of nature-study should be regarded as incomplete without the drawings and paintings to accompany them.

The ideal succession would seem to be, first, observation of the object, then a memory-drawing of it. A comparison of the drawing with the object will reveal where the observation was defective. A new drawing, this time from the object, should be succeeded by another memory-drawing. At this time the scientist

is needed to examine the drawings to see that the scientific point has been made. It would be well then to show a drawing of the subject by the art teacher. The children would by this time be able to look intelligently at such a picture, having studied the points which the picture contains, and would form ideals for future work.

Learning to draw equals learning to see. A drawing is a conclusive proof of the extent of the pupil's power of seeing. As the child learns to see, it is for the trained minds, guiding him, to give him those things to see which will be of value to him. Nature-study is rich in this subject-matter for seeing, drawing, and painting. It is not to the world of still-life or changeless casts that the child is turned. Nature-study invites him to the drama of bud and leaf. The child's drawings, in series giving the effects of the workings of physical and chemical principles, show that there has been revealed to him the movement and change taking place beneath nature's apparent calm. In gazing at nature he has some knowledge of what has been and what is to come. While it cannot be expected that the field covered be extensive, the study opens the eyes, and becomes the foundation for a habit of observing nature, truly a source of noble enjoyment.

Frequent paintings of the landscape—showing its changing appearance owing to time and season—enable the child to realize what is going on in a general way, at the time that he is studying a particular detail. In the case of the city child especially, how charming, through drawing and painting, to strengthen his impressions of some beauty of nature. Otherwise the advertisements of the great city—gigantic cooks and Quaker gentlemen—might reign in his mind in majesty, as the unvarying concomitant. The city child's impressions—of trees in the sidewalk like lamp-posts, and of flowers having their habitation in the florist's ice box, and of the glorious sunset going on behind the next row of apartment houses—are far removed from the more fortunate impressions of the poet and artist. The very babies can draw trolley cars on the blackboard.

One phase of the utilitarian value of drawing and painting in connection with nature-study is the importance of thus gather-

ing knowledge of forms and color combinations which can become later the *motifs* for creative work in textiles, furniture, decoration, and architecture. This is the point at which the work turns from a scientific into an æsthetic problem. The child will now have to consider the limitations of material as affecting design. Consequently he will find that he must change his method of drawing from the realistic or the diagrammatic to one in which, through calling into play his selective activity, he is essentially personal and artistic.

We cannot fail to recognize in drawing and painting in connection with nature-study its value as an instrument in science, as a training toward appreciation of literature, as a basis for expression in creative literary work, as a necessary possession for those who would create in the fine and applied arts.

One of the interesting results of the combined studies upon this subject on the part of the psychologists, those guiding nature-study, and the artists, is that the methods taken up are remarkably eastern. With the exception of the lectures upon anatomy, knowledge of the surface appearances has been deemed sufficient in the usual art-training in our country. Fourteen years ago, Theodore Wores and John La Farge told us of the methods of drawing and painting in Japan. Theodore Wores speaks of their writing being in itself an art education. In our case, the drawing and then memorizing of the written alphabet is, owing to the small number of characters, a slight drill compared with the writing of the Japanese. Keeping in mind their custom of memorizing these characters, it seems in their case a natural step to the Japanese theory that "a painter should spend a great deal of time in observing nature, and when he had thought out his picture perfectly in his mind, and was saturated with the subject, then he should seize his brush, and dash off the picture in a few hours or minutes."

I have been told that the Japanese artist learns how it grows, and then makes it grow; that is, he masters the characteristic features of a plant, and then draws, repeating and repeating these characteristics until the wealth and intricacy of nature seems revealed to us by the artist. The nature-study preceding the

painting has freed the artist from the fear of making mistakes, and he is therefore more at liberty to think of the æsthetic effect, and produce a work brilliant in technique. Here we have that combination of nature-study and memory-drawing which has been so strongly urged by educators.

It seems inevitable that there should be, because of this educational problem, a reaction upon the art schools. In order to make more effective the art-training in our country, the university and art school should work together for the common good. Then the university, sharing with the art school its treasures of information, could itself be assisted to present many of its subjects more effectively.

ANNETTE COVINGTON.

THE UNIVERSITY OF CHICAGO
College of Education.